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be considered as valuable documents, not only on account of their rareness ("deux poèmes français dont il n'existe, à ma connaissance, aucune autre copie," p. 6), but also as illustrating the history of translation in France during the Middle Ages. As a fact, nearly all early translators handled their models with the utmost freedom. This evident lack of method is still considered as a kind of privilege by famous Perrot d'Ablancourt (author of the so-called "Belles Infidèles" and a contemporary of Louis XIV). He would continually find fault with his Classical models, correct their tenor, insert explanations of his own in the text itself, omit or cut short such passages as seemed either to disturb the harmony of his excellent prose or to present difficulties to the translator. We know nowadays that it required many centuries to establish the proper use of foot-notes and the inviolability of texts.

In our case, no ancient Classical models have been disfigured. The anonymous translator, not a monk but a person of rather pious inclinations, took to vulgarizing two saints' lives for the sake of his own edification. "Le latin est non pas traduit, mais longuement et, il faut le dire, assez plate-ment paraphrasé," p. 6. "La traduction n'est ni fidèle ni complète : c'est une libre paraphrase qui omet de nombreux passages," p. 20. His proceedings seem to be about the same as those of d'Ablancourt's. But there is one great difference as far as the life of "Saint Clement Pape" is concerned. The author owns that he found it necessary to invert the order of different parts of his original. But having compared the Latin text with the French version, Paul Meyer informs us of another important fact : "Le rimeur français ou plutôt anglais, ne s'est pas borné à traduire ou à paraphraser les 'Recognitiones,' mais fait entrer dans son œuvre d'autres éléments."

Which are these elements and where do they come from? The approximate solution of this complicated question is but due to the marvelous perspicacity and the fine logical argumentation of Paul Meyer. There can be no doubt, moreover, that he is now the best connoisseur of the French Middle Ages. With the help of his profound knowledge of ecclesiastical literature he establishes that the anonymous writer must have had

for his source a compilation in which probably the contents of Chapter XV of the *Apostolica historia* of the Pseudo-Abdias had been combined with a notably different reading of some chapters of the *Passio sanctorum apostolorum Petri et Pauli* of the Pseudo-Marcellus. ("Il y a lieu de supposer l'existence d'un texte latin intermédiaire.")

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SPANISH LITERATURE.

The Complete Works of Miguel de Cervantes Saavedra. Vol. II. The Galatea. Edited by JAMES FITZMAURICE-KELLY. Translated by H. OELSNER and A. B. WELFORD. Glasgow : Gowans & Gray, 1903.

With commendable promptness Messrs. Gowans and Gray, of Glasgow, have issued another volume of their admirable and astonishingly cheap series of translations of the works of Cervantes. The four volumes of Ormsby's version of *Don Quixote* (the best English translation beyond all peradventure), was followed by the *Novelas Exemplares*, excellently Englished by Mr. Norman MacColl, and now we have the *Galatea*, a pastoral romance, and it is no small praise to say that this last translation maintains the high standard of the previous issues. Of the mixed prose and verse of which the *Galatea* is composed, Dr. Herman Oelsner has translated the prose portion, while the verse has fallen to the share of Mr. A. B. Welford, and though both these scholars have succeeded in giving excellent renderings of the original—and the task of neither was easy—yet Mr. Welford had more to contend with than his colleague. His versions of the various poems are always well done, and sometimes they are strikingly felicitous. The *Galatea*, like the other volumes of this series, contains an Introduction by the editor, Mr. James Fitzmaurice-Kelly, unquestionably one of the first living authorities upon Cervantes.

A distinguished French scholar and critic has said that Ercilla would have done better had he written his *Araucana* in prose, but evidently

Ercilla thought that a prose epic would never do, and doubtless Cervantes also thought that a pastoral romance without occasional verse scattered through it, would never be countenanced by a public that had been brought up on the *Diana* of Montemayor. And so Cervantes scattered his verse through the *Galatea* with a lavish hand. Indeed, Cervantes preened himself upon his verse, and in one instance, his *Viaje del Parnaso*, he scored a moderate success, though the postscript in prose which he has appended is by far the best thing in the work. For Cervantes's verse, though often graceful and flowing, is no better than that of a score of poets of his time, and had he written nothing else he would have disappeared in the oblivion that justly and mercifully envelops some of his fellow bards. That Cervantes was particularly pleased with his *Galatea* is evinced by the pride and satisfaction with which he refers to it on several occasions. It seems to have been the fate of the pastoral romances to remain unfinished, and to promise a sequel which never appeared, and the *Galatea* was no exception to the rule. And so, time after time Cervantes promised the second part, a promise which he never fulfilled. Indeed, throughout his whole career Cervantes seems to have cherished a singular affection for the *Galatea*. It was his first love and

'On revient toujours à son premier amour.'

Even on his death-bed his thoughts once more revert to his favorite pastoral romance;—once more the hope of finishing it is expressed almost with his dying breath:

"Puesto ya el pie en el estribo,
Con las ansias de la muerte,"

as he himself says with that invincible cheerfulness which never deserted him.

The *Galatea*, which is better than most of the works of its class (rather equivocal praise, the reader may think), was not one of the world's successful books. It was only reprinted twice in the lifetime of its author, and it is even doubtful if Cervantes ever saw either of these reprints. Nor has the *Galatea* been more fortunate in its translations, of which the one before us is really the first one worthy of the name. The first English version appeared in 1867, "when it

occurred to a droll, strange man named Gordon Willoughby James Gyll (or James Willoughby Gordon Gill), to publish an English rendering of Cervantes's pastoral in which, as he thought, 'the rural characters are nicely defined; modesty and grace with simplicity prevailing.'" From the documents published by Mr. Fitzmaurice-Kelly, in his Introduction, Mr. Gyll or Gill seems to have been one of those fussy, fatuous bodies, who suffered with a particularly acute case of genealogical megalokcephalitis, and his vagaries are reflected in his translation of the *Galatea*, which is one of the most fearful and wonderful renderings into English, of which the language can boast. And yet this nonsense was not only published, but incredible as it must seem, it was reprinted. That Gyll's feeble flounderings should remain the only English version of the *Galatea* was an insult to the great name of its author. The admirers of Cervantes have, therefore, genuine cause for congratulation on the appearance of this translation, the first really adequate one in any language, as the editor remarks.

Prefixed to the volume is an Introduction, consisting of fifty-eight pages of closely printed matter by the editor, Mr. James Fitzmaurice-Kelly, written with all the knowledge of the subject, to the minutest detail, for which this scholar is so well known. These Introductions, admirable in every way, will be read with profit by every student of Cervantes. Indeed, so wide is their range, that they are indispensable to every worker in Spanish literature, and they form one of the most notable features of these volumes, which every student should have upon his shelves.

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GALDÓS'S DOÑA PERFECTA.

To the Editors of *Mod. Lang. Notes*.

In answer to Prof. Lewis's inquiry, published in the February issue of the current volume of your journal, I am able to offer one suggestion. The question concerning Manzanedo had also occurred to me, and while in Madrid I asked Galdós who he was. Galdós's answer was that "Manzanedo was a very rich man, as who should say a Vanderbilt." The comparison was Galdós's own.

Yours very truly,

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